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playing a rôle put upon him by the gods. Professor Yeames, as well as other critics, admits the art shown by Vergil in depicting the character of Dido; in this character, surely, the Roman poet has made a wonderful success. She is one of the great women of history. The explanation to my mind lies in the fact that Vergil was a feminine type himself; in depicting Dido he was writing out of his own nature. I do not concede that his nickname, *Parthenias*, refers, as Professor Yeames thinks, to his shyness and modest boyish disposition. I think that like so many divinations of the young it describes his character throughout. No, the plain facts of the story are these. Aeneas, a man no longer young, but with large experience of life and the world, with a mind schooled to misfortune and a judgment tested by the crises of war, yields without resistance to a passion which was only bad because it was counter to the will of the gods, abuses the hospitality of his hostess and at the first hint from on high abandons his honor and proceeds forthwith upon his high mission. This is the story. It contains elements of the greatest pathos, of the greatest tragedy. It is a tragedy—as much of a tragedy as anything that was performed upon the Roman stage of the period. In this Professor Rand is right but it is the claim of us classicists that classical literature endures because it has a universal appeal and it is before this bar that Aeneas fails: We can explain and excuse as much as we desire and our admiration for the poet may palliate all his faults, but Aeneas is a craven and will be a craven so long as the spirit of honor remains upon the earth.

G. L.

A COIN OF TRAJAN DECIUS

A dull lead-colored, jagged-edged, rather oblate piece of old money, half-way between the size of a nickel and a quarter of a dollar, with a crowned head and surrounding legend on one face, and the device of two standing women and an arched, wide-spaced inscription upon the other—such was the coin that recently happened into my hands, bringing with it weird reminiscences of centuries past and that indefinable charm that comes from out the wraithland of antiquity. I was forthwith an unresisting prey to indescribable sensations, as only he knows who has ever fondled an ancient coin. What wonder, when that coin may have the power to tear away whole millenia and spirit one far back into the babyhood of our era!

I did not at once recognize the portrait upon the obverse, though I confessed vague memories of having seen that same face once before. At any rate, there was that about the radiate crown, clinging at a rakish angle to the back of the head, something

about the prominent ears, nose, and chin and wrinkled forehead, which immediately recalled to my mind the portrait-busts of some of the later Roman Emperors I had seen reproduced somewhere, perhaps in Drury's History, or in Baumeister's Denkmäler. This, it is true, was not a very great advance toward the identification of this particular Emperor, for it always has seemed to me that the numismatic likenesses of the later Emperors, say Gallienus and his successors, gave a score or more of them a strangely striking family resemblance.

Neither did a first cursory glance at the legend surrounding the portrait reveal much more. The legend, I well knew, should disclose the Emperor's name and crown-title, and I confidently expected an easy task here, for the lettering was not at all effaced or obliterated; there would be not the least call to use a magnifying glass. But, to my dismay, many of the letters, though not worn, seemed indistinctly formed, and all that was yielded by a rapid survey was IMP., leading off in the formula, low down on the left, almost directly under the portrait, an AVG., equally as clear at the close of the legend on the right, and, at the top of the coin, just over the Emperor's head, the letters—IANVS. Here, at least, was one of that long list of Emperors whose name ended in—IANVS, though this, too, was not a very hopeful step toward individualization, if one were to run down the catalogue of such personages.

But, happily, the logic they call 'the method of residues' came to my assistance and reduced the mighty tribe of the —IANI to more comfortable limits. This present Emperor could stand neither near the beginning nor at the close of the list. A formula that began, as did this one, with IMP. and ended with AVG. was evidence of late times in the Imperium, for, under the earlier Princes, Augustus was customarily given a position nearer the beginning, rather than at the immediate close, of the crown-title. So, although there were exceptions early and late, the chances were pretty strong that this IMPERATOR . . . IANUS . . . Augustus came later than the reign of Caracalla at least. On the other hand, so late a period as that of Diocletian would have made D.N., Dominus Noster, not indeed a necessary, but a highly probable introductory phrase for the throne-name. So the formidable family of the —IANI was dwindling considerably.

There were several other considerations that strengthened this rather wide guess. The leaden color of the coin, its diminutive size, light weight, certain crudities in the form of the letters, and general shoddy appearance all convinced me that this was a mintage of the late Principate, of the decline of the Empire, of a period somewhere, perhaps, around the reigns of Aurelian or the Thirty

Tyrants; its lack of artistic finish denied it an earlier date. Added to these was the significant absence, from either face of the coin, of the Tribunician and Consular honors, which were rarely omitted from money of the earlier Principate, in the epoch when the Imperial office had not yet become an absolute despotism.

As a farther experiment, I looked on the exergue, beneath the device of the reverse, for any signs of those queer abbreviations called mint-marks, which might be expected, at a late period, on a coin of this type and size. But there were no evidences of any such characters as MED, the mark of ancient Milan, or SMTR, the monogram of Trier. My conclusions, therefore, were, that this was a coin of no later times, perhaps, than those of Gallienus, when the provincial mints began to rival Rome in their issues and when these odd subscriptions first came into style. Without as yet a more minute survey, I conjectured a period somewhere around the reign of the Gordians or of Valerian.

Having thus tentatively established the limits within which I might hope to classify the coin, I began a determined assault upon the legend of the obverse. A goodly portion had already been grasped with ease, enough, it would seem, to suggest a ready clew to the remainder. But the intermediate letters, containing the real heart of the name, were surprisingly obdurate. They were so ill-defined that I was puzzled to know with exactness just what letters were intended. At last I found myself in a panic of impatience and guessing with abandon. Ignoring even the bounds I had set myself, I fell to running over such names as I could recall which ended in *-ianus*—Aemilianus, Numerianus, Valerianus, Maximianus—but no,—either the letters or the spacing would not agree.

Baffled for the time by the obverse, I turned to the other face of the coin, to get help, if possible, from the two allegorical women. From the first, they had looked to me like twin replicas of an old picture of Daphne Peneia in a text of Ovid we had lately used, Daphne under the spell of her metamorphosis, her hands elongated into branches and upraised in horror. The outer hand of either was uplifting some globe-shaped object which might be a helmet, while a similar object was erected on a short pole at the left. The faces of the women were averted from each other. Fortunately the inscription, which I had rightly judged to be their common name, did not keep me waiting long for their identification. I soon made out PANNONIAE, although the letters shared the epigraphic peculiarities of this period; for instance, the first A was not joined at the top and had no cross-bar; the first N looked more like an M, being composed of three vertical strokes almost parallel; the two other N's

looked like the numeral IV; the O was open at the bottom like the Greek capital *omega*; the E at the close could have been almost anything. There was a strong resemblance to Greek lines throughout, such that the first impression imparted was that of some word in Greek characters. So I had discovered the names of the two women. They were the Pannonias, in other words, personifications of the two divisions of the original province, Superior and Inferior Pannonia. This, then, was one of that large class of mintages struck as compliments or memorials of the various provinces.

Not much wiser, except in the surmise that Pannonia was for some reason in the good graces of the Emperor, or that he on his part was suing for the favor of the province, I now returned to the obverse with renewed vim, but was again obliged to acknowledge defeat, for the letters would not seem to unravel. In despair, for I had hoped to be independent of assistance, I turned to Eckhel's *Doctrina Numorum*, oracle in all that concerns Roman numismatics, and consulted the Index of Inscriptions, for coins bearing PANNONIAE on the reverse. There were three Emperors, it would seem, who had employed such an inscription, namely, in the order of chronology, Traianus Decius, Hostilianus, and Aurelianus—all three, by coincidence, having names ending in *-ianus*. The first brought with it a shock of surprise. I had not thought of Trajan Decius, for we usually call him Decius only. And then too, that Anglican *j* in Trajan is misleading, from long popular usage.

Upon Traianus Decius, therefore, I now put all my efforts. But, even with this generous assistance, I could make no headway. Somewhat embarrassed over this blow to my self-reliance, I had recourse again to Eckhel, and, on page 345 of Volume 7, I found that Decius's reverse inscription PANNONIAE was referred to three different styles of obverse legend, one of which read

IMP. C.M.Q. TRAIANVS. DECIVS. AVG.

And then the mystery of the sixth letter was cleared up, for I had been calling it an O all the time, and I began to remember this much-named Autocrat, this Gaius Messius Quintus Traianus Decius, blest with two *praenomina* and endowed with two *nomina* as well, one of which he ordinarily abbreviated like the usual *praenomen*. And there came to me now, though too late to have been of any help, the recollection of a wrestle I had had once before with an Alexandrine Greek coin of this same Trajan Decius and of how, not being at the time familiar with his system of abbreviations and not recognizing his latter name, I had endeavored to make out of him the original Trajan, the soldier of the Danube.

With the key all before me, the TR still looked like two ill-shapen Greek capital *lambdas*, while

DECIVS would have made a fair ΟΥCΤJS. My wounded pride in epigraphy was a little soothed by the reflection that no one else could have deciphered DECIVS out of that enigma. After being given the clew, I could scarcely recognize the letters; they were so badly formed.

And so, this was the famous Decius, though there was some question as to how much reliance one should place in a coin-portrait at this late date in the Principate. Certainly, if the mint-master made his A's like H's and his N's like IV's and disfigured DECIVS into ΟΥCΤJS, could he be trusted to turn off a true likeness, even if an Emperor were his patron?

At any rate, here was Decius, whose name, for two years, made the world—Roman, Goth, and Christian alike—tremble, that Decius, who, formerly an ordinary 'son of the earth', born in far-away Pannonia, and despatched thither as ambassador in 249 A. D., suddenly found himself hailed as Emperor by the mutinous legions of the Danube barracks and compelled to lead the northern armies in attack upon Rome, and who, by virtue of a victorious battle at Verona, was successor to Philippus Arabs and Augustus of the Empire. Another one of those meteoric figures with whom Rome's capricious Fortuna had chosen to play her wierd pranks, rising upon the world like a Jin's fondling in the Thousand and One Nights; no wonder his coin here was a memorial of the Pannonias, where his cloak first caught its purple and his head was first graced with the radiate crown. This was the Decius who swore to extirpate the sect of the Christians from the face of the earth and drove them into the catacombs and into the deserts of Africa and Arabia, but who, so shortly afterwards, a victim of foul treachery, intrepid Fortunatus that he had been, fell in so desperate a conflict with the Goths that his body could never be recovered for burial.

Now the coin did not tell all this to me. But what the coin did do was to recall some of it from disused corners of my memory, and to send me hungrily to my library for the rest. It was a beneficence for which I was grateful, for I had never known Decius so well before. A little coin was thus made to be a harbinger of many little minutiae of useful knowledge, a pictorial proof of much that is laid down in prosaic dicta and in characterless compendia. Within the compass of one little coin was born witness of the change in crown-title from that of the Flavians and the Antonines, the decadence in art, the carelessness in lettering, the debasement in metal, the breaking down of the old system of names, the increase in importance of the provinces, the constant testimony of deification in the wearing of the *corona radiata*, the renunciation

of the civic honors as a result of the assumption of absolutism.

Imperator Gaius Messius Quintus Traianus Decius Augustus, *salve, vale, ave.*

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REVIEW

Selections from the Greek Papyri. Edited, with Translations and Notes, by George Milligan. Pp. xxxii + 152. Cambridge: at the University Press (1910). \$1.50.

According to the Preface, the aim of the book is to bring within the reach of those who are interested in the recent discoveries of Greek Papyri in Egypt certain typical documents from the principal collections. These collections have now attained large dimensions, and are often very inaccessible to the ordinary reader. But it is hoped that the present Selections will at least serve to indicate the absorbing and varied character of their contents, and, more particularly, to illustrate their linguistic and historical importance for students of the Greek New Testament.

The work contains a table of 24 principal collections of Greek papyri; a table giving the titles of the 55 selections in this book itself; a list of Authorities Quoted and Recommended; a Table of Months; a General Introduction, in 13 pages, under 8 headings—interest of papyrus-discoveries, manufacture of papyrus, history of papyrus-discoveries, papyrus-collections, literary papyri, non-literary papyri, significance of the papyri, the richness of the field; Texts, Translations and Notes (134 pp.); Indexes (Greek Words, Biblical References, and Subjects), in 16 pages.

Of the valuable introduction, the sections on literary papyri, non-literary papyri, and significance of the papyri are specially noteworthy (the selections in this volume are non-literary). Some important facts may be gleaned from these sections. Thus, it appears that only about 600 of the now available papyri are literary, some being texts previously unknown, e. g. the Comedies of Menander, the Odes of Bacchylides (to the editor's list may be added the very recently discovered Ichneutoi of Sophocles, found at Oxyrhynchus). The non-literary texts, on the other hand, run into the thousands or hundreds of thousands (they are mostly official or semi-official documents, but there are also many private letters). The papyri as human documents have more than merely personal interest, for they are of value (1) to the palaeographer, (2) to the historian, and especially (3) to the Bible student. Their value to the Bible student's (1) in language, (2) in form (the Epistles of St. Paul are to be compared with the private letters of the papyri), (3) in the light they throw on the general environment of early Christianity.